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- HIGHLIGHTS:
- * Report on Lillooet Housepit site
 - * An introduction to Coast Indian music
 - * List of summer digs in B. C.

EDITORIAL COMMENT

It is high time archaeology students started rioting in the streets.

The decisive manner in which almost all archaeology proposals have been rejected by those faceless "Opportunities for Youth People" is depressing.

Some 15 different projects, having the blessing of universities and colleges, were rejected from B.C. alone. Indeed, it looks as if only five were actually approved. That's a real famine after last year's feast.

Instead, the trend in O.F.Y. grants this year looks clear enough: approve the projects which will employ the largest number of potential transients, to keep them out of sight.

Unemployed archaeology students have consistently failed to make headlines with love-ins or other non-events in the news-hungry dog days of summer. So that is why they had better get out there and riot a bit.

Next year, the O.F.Y. mandarins may want to just hide them away digging holes some place.

We're Destroying Our History

By Wayne Wiersum

It has been estimated that a large percentage of our North American prehistory will be completely destroyed within the next 20 to 30 years. The press all over the North American continent has been calling attention to the wanton destruction of archeological sites and to the fact that human history is a non-renewable resource.

This destruction of human cultural remains is occurring at an ever-increasing rate in Canada, yet there has been no responsible federal or provincial policy designed to conserve or salvage the historical resources as they become endangered by economic and population expansion.

To focus on one geographical region, the Churchill-Nelson Power Development will flood vast areas of northern Manitoba. In response to the hydroelectric proposal, the Churchill Diversion Archeological Project was created in 1969 as a crash project to investigate and evaluate the human history resources around the Southern Indian Lake region. Since 1969, some 200 prehistoric sites and early historic sites have been surveyed. But it has been projected that over 500 sites will be inundated and destroyed by erosion at Southern Indian Lake alone, and as many as 1,000 in the whole area to be affected by the power development.

Seventy-eight percent of the recorded sites are five feet or less above the present water line, and 21 percent are between five and 10 feet above the lake level. This means, as currently projected, at best, one percent of the existing sites will survive the eventual effects of the power development.

What can be done to conserve our human history resources? Here we must discuss three interrelated levels of responsibility. The first level of responsibility is the general public. Often sites are destroyed by individuals while levelling land or building basements. Since every site is unique, the person should notify an agency that is adequately staffed and funded to provide emergency salvage excavations. In the United States there has been a tremendous increase in ama-

teur participation on digs and surveys. Arkansas has over 1,000 lay archeologists actively participating in salvaging the remnants of past cultures under professional direction.

The second level of responsibility is private business. Archeological sites are destroyed in the wake of private business enterprises. However, some corporations have met the conservation challenge. For example, the largest archeological site in North America is Cahokia, Illinois, but it is rapidly diminishing in size every year due to land-developing corporations and urban expansion. Several businesses have supported archeological salvage projects as plans for urban development were being drawn up. The El Paso Natural Gas Co., among others, has employed archeologists to check out land to be affected by their pipeline excavations and to excavate any site discovered. They also have funded the analysis and publication of the results of these investigations.

The third level of responsibility is the provincial and federal governments. This basically falls into two categories: financial support for archeological programs and legislation.

A step in the right direction is the bill pending in the US Congress which would increase archeological research support and authorize all government agencies to include the cost of archeological surveys and salvage as routine construction expenses. Most state governments have hired state archeologists and are expanding their organizational bases to meet the current crisis. Appropriate legislation, provincial archeological institutes and adequate funding are urgently needed to meet the crisis in Canada.

Any attempt to salvage our prehistory is going to need the cooperation of the individual citizens, private business, provincial and federal agencies and the professional and nonprofessional archeologists. Time is of the essence.

Mr. Wiersum, of Winnipeg, is a staff archeologist with the Churchill Diversion Archeological Project.

THE BELL SITE: EXCAVATIONS OF A LARGE
PREHISTORIC HOUSEPIT VILLAGE NEAR
LILLOOET, BRITISH COLUMBIA

by A. H. Stryd
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During the summer of 1971, the writer directed the partial excavation of a large prehistoric village site located near the town of Lillooet, British Columbia. The objectives of that research were:

- (1) To acquire additional data on pithouse construction and on the local archaeological sequence;
- (2) To define in some detail the intra-village settlement pattern of a village site; and
- (3) To deduce testable hypotheses concerning village social organization and specialization of pithouse function.

The Bell Site (EeRk 4) was selected for intensive investigation to provide answers to these and related questions. This village site was chosen because it had not been disturbed in any way and because test excavations in 1970 indicated that cultural material was plentiful; that organic preservation was reasonably good; and that the cultural deposits were relatively shallow, thereby permitting extensive sampling of the site.

Sixteen kilometers (10 miles) northeast of Lillooet, Gibbs Creek flows from the east into the Fraser River. The Bell Site is located on an intermittent tributary of Gibbs Creek known locally as Kettlebrook Creek. Site elevation is 700m ASL, placing it about 500m above the Fraser River.

The site is situated above the highest river terrace against the hillside which forms the eastern "wall" of the river valley. Because of a descending tree line, much of the site is now engulfed by aboreal vegetation. Douglas fir, juniper, Douglas maple, wild rose, and

serviceberry are the dominant species. A poplar community is associated with Kettlebrook Creek. Sagebrush and cacti occupy that part of the site not covered by the arboreal vegetation.

The Bell Site occupies an estimated 12 acres and consists of 23 housepits as well as numerous scattered storage pits. Eighteen housepits are located along the south bank of Kettlebrook Creek with five on the north bank. The housepits vary in shape from round to oval with a single subrectangular example (Housepit 9). In addition to the housepits, nine small areas of level ground called flats are located on the north bank of Kettlebrook Creek. The flats have an almost level surface and have been dug into the gently sloping hillside, resulting in a pronounced uphill (eastern) wall. The flats are either oval or rectangular in plan and resemble the housepits in size.

The strategy of excavation at the Bell Site was guided by the knowledge that the 1971 work would probably be the first of a series of continued excavations at the site. As such, the primary task of the 1971 season was to test the extent and nature of the cultural sample to permit preliminary analysis of the pattern of house and artifact distribution (the village structure), and to formulate a tentative chronology of the village houses.

To meet these ends, the deposits of each housepit were tested by a single 2 x 2m unit. Utilizing test excavation results, nine housepits were selected for a more thorough investigation (Housepits 1, 2, 3, 6, 13, 19, 20, 22, and 23). These houses were selected because of their abundant cultural material and their apparent representation of slightly different time periods. Furthermore, it was decided to investigate both large and small housepits to try and determine if there were any correlations between house size, age, and cultural content. Two of the nine housepits were almost completely excavated (Housepits 6 and 19).

Excavations yielded 7,343 artifacts, 58,203 pieces of chipping detritus, and numerous cultural features. All house assemblages can be assigned to one of four components defined for the Bell Site.

Component 1, the youngest component, is a manifestation of the Kamloops Phase, ca. A.D. 1250-1800. This phase is characterized by small triangular arrow points

with narrow side notches called Kamloops side-notched points; a few small triangular corner-notched points; large corner-notched points with marked shoulders; large stemmed points with convex bases; spall tools including spall scrapers; pentagonal, leaf-shaped, and triangular bifaces; triangular endscrapers and small oval scrapers with steep retouch; antler splitting wedges and nipple top mauls attesting to woodworking; decorated bone, antler and soft stone implements; ornamental objects such as beads and pendants of various raw materials; and intricate carvings in soft stone, bone and antler. Oval and circular housepits display a variety of post patterns and some of the higher house walls are stepped. Subsistence does not seem to be different from that reported for the ethnographic period.

Many of the Bell Site housepits contain a Kamloops Phase assemblage. Some assemblages are assigned to this Phase with some uncertainty due to the small artifact samples involved. Much of the cultural material obtained from the site relates to the Kamloops Phase.

Component 2 is represented with any certainty only in House 6. As a result, all of the defining criteria for this component come from that house. The distinctive feature of Component 2 is the presence of small triangular corner-notched points with concave blade sides. Other characteristics include the absence of Kamloops side-notched points, carvings in all mediums, spall tools and the presence of fixed bone points with unilateral barbs, bilaterally barbed harpoons, and decorated bone ornaments such as beads and pendants. All other material attributes of this component are identical to that of Component 1. Estimated age for Component 2 is ca. A.D. 1-1200.

Component 3 is present in House 21 and 22. Small arrow points of all types have been replaced by larger corner-notched atlatl points with straight or concave-sided blades and pronounced but unbarbed shoulders. The large corner-notched spear points recorded in the first two components are still present although large stemmed points are lacking. Scrapers are somewhat larger and more circular than triangular. Pentagonal bifaces are absent but leaf-shaped forms are common. Unilaterally barbed points (harpoons?) are in use as are mauls, antler splitting wedges, ground nephrite knives, and digging sticks. Estimated age for Component 3 is ca. 1000-200 B.C.

Component 4, the oldest at the site, consists of the small microblade assemblages from House 6. A ground slate knife is the only other artifact presently assigned to this component. Age is uncertain but is greater than about 1000 B.C., the terminal date for microblade use (Stryd n.d.). No maximum date can be offered at this time.

The 1970 excavations at the Mitchell Site (EeR1 22) and the Fountain Site (EeR1 19), both located just south of the Bell Site, substantiate the applicability of Sanger's (1969) sequence of named archaeological units to the Lillooet area (Stryd n.d.). The house assemblages from the Bell Site can also be placed within this sequence, although any chronological ordering at this time must be considered as provisional. Ten charcoal samples from eight houses (#1, 2, 6, 13, 19, 21, 22, and 23) have been submitted for radiocarbon age determination and will form the basis for any final chronology of assemblages. In addition, twenty-one pieces of obsidian will be "dated" to corroborate the C¹⁴ chronology.

In my report on the 1970 excavations at Lillooet, I made several observations regarding the excavated material culture which seem to be equally applicable to the artifacts and debitage recovered from the Bell Site. Briefly stated, these were (1971: 34-6):

- (1) The overwhelming preponderance of stone as a raw material for artifact manufacture;
- (2) The high incidence of basalt as a raw material;
- (3) The high frequency of chipped stone implements;
- (4) The dominance of flake tools over core tools;
- (5) The high frequency of chipping detritus; and
- (6) The preponderance of retouched and utilized flakes in all assemblages.

These observations appear to be applicable to most if not all regional archaeological assemblages, especially those of the last 3000 years. Although specific artifact types do change during this period, the overall continuity of the assemblages and, presumably, of the cultural activities which they represent, indicates the existence of a stable regional cultural tradition. This tradition has been called the Nesikep Tradition by Sanger, who thinks

that it began with the arrival of microblade-using people around 5500 B.C. (Sanger 1969). The exact spatial extent of the Nesikep Tradition is presently unknown.

Changes in specific artifacts types during the time period represented by the Bell Site are gradual, reinforcing the impression of cultural continuity. The major technological innovation of this period is the replacement of the atlatl by the bow and arrow just before the time of Christ (Stryd n.d.). This change is marked by the sudden appearance of small arrow points and the disappearance of the larger atlatl points. Typologically, however, the arrow points are remarkably similar to the atlatl points, differing primarily in the presence of slightly barbed rather than unbarbed shoulders. Side-notched points do not appear in the sequence until the Kamloops Phase and they may be intrusive to the Interior Plateau (Sanger 1968: 12). Projectile point continuity is also exemplified by the presence of large corner-notched spear points throughout this time span.

Scraper types exhibit little variation during this period. Flake scrapers, i.e., unifacially retouched flakes, are somewhat more frequent in the Kamloops Phase as are triangular endscrapers. Biface forms do not change except for the introduction of pentagonal bifaces during the first millenium A.D. Our sample of other implements is too small for the identification of typological changes through time.

Data on pithouse construction indicates the existence of considerable variability in specific attributes of house design both through time and at any one time. House size is the only attribute which may have a temporal correlation since all the larger houses at the site belong to the Kamloops Phase. But small housepits are also present in the Kamloops Phase and a larger sample of older houses is needed before this correlation can be tested. The decision whether or not to support the house wall with a step or steps appears to be influenced by the height of the wall, the texture of the soil, and possible familial preference. Deep housepits have steep walls but shallow housepits frequently exhibit a more gently sloping wall, creating a saucer-shaped depression (e.g. House 17). Interior posts for support of the roof are invariably located in the center of the floor but the specific post pattern is highly variable. Only in House 19 is there evidence for a possible rectangular four-post pattern as noted historically.

Contrary to initial expectations, the oldest houses at the site are situated the furthest from Kettlebrook Creek. Those houses located immediately adjacent to the creek date to the Kamloops Phase. Since there is currently no evidence for either buried or destroyed housepits of pre-Kamloops Phase age along the creek, it seems that the sequence of settlement at the site was from the extremities of the site towards its middle. There are no discernable temporal differences between the houses of the north and south bank of the creek other than the relatively old date for the initial occupation of House 6.

Two kinds of hearths were encountered at the site. Rock hearths consisted of charcoal, ash and firecracked rock lined by blackened rocks. Ash hearths were usually small areas of fine white ash without charcoal and without firecracked rocks. Only two rock hearths were recorded, in House 13 and 19. Experimentation showed that the differences in hearths, other than the absence or presence of rocks, is a consequence of the kind of fuel being burned. Sagebrush will leave a fine white ash devoid of charcoal whereas all other locally available wood will leave a residue of charcoal and coarse ash. The extensive use of ash hearths indicates that sagebrush was widely employed as a fuel and that proximity to a source of firewood did not necessarily mean proximity to a stand of trees.

Finally, faunal remains represent species exploited ethnographically. There is no evidence to suggest that the relative importance of fish, land mammals, and plants was substantially different from that recorded historically.

In conclusion, although the Bell Site was only partially excavated, it has already provided a wealth of cultural information on the later prehistory of the Lillooet area. This is especially true for the Kamloops Phase which had previously been defined primarily on burial site data. When the results from the Bell Site are added to those obtained from the 1970 excavations at Lillooet (Stryd n.d.), the last 3000 years will become the best understood period of the regional prehistory. This is an especially desirable result since this time period is poorly represented in the important Lochnore-Neskep Locality which still stands as the most comprehensive archaeological sequence for the south-central Interior Plateau.

NOTE: A radiocarbon date of A.D. 360±90 (I-6077) has just been received on a charcoal sample from the youngest floor in House 6.

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HUGE SITE TO DISAPPEAR THIS SUMMER

The race against time and "progress" will continue at the Libby Pondage site this summer.

Archaeologists will have until about the end of August to complete rescue work before the area is either directly flooded, or simply eroded out of existence.

Wayne Choquette will again be running the excavations for the B.C. Archaeological Sites Advisory Board, and the Dept. of Lands and Forests has granted \$15,000 towards the work. But although this sounds a lot of money, it will provide for a team of only about seven people, nor nearly enough, according to Provincial Archaeologist Bjorn Simonsen.

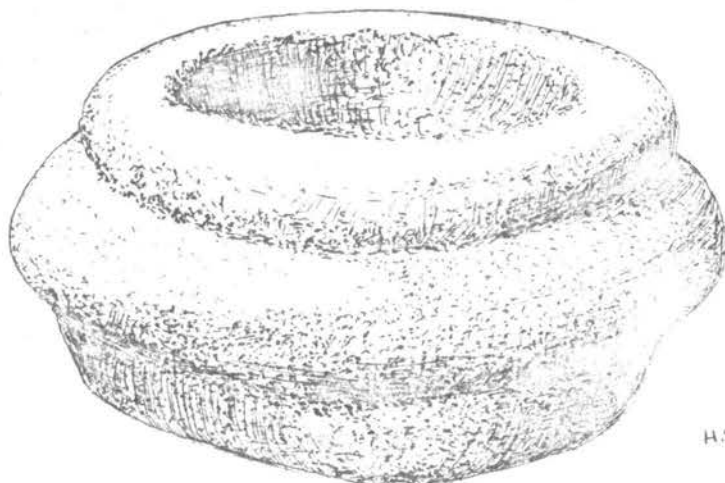
"This is the largest project in the province this summer," he told The Midden recently. "We could use at least 30 people on it."

He is hoping for a further \$17,000 from Ottawa, in order to expand the dig and to retain Mr. Choquette to follow up on the laboratory analysis during the winter.

* * *

ISLANDERS FIND BOWL

Founding members of the Archaeological Society of B. C. are Mr. and Mrs. Harold Cliffe, who now live on Gabriola Island, where they have a house that sits on a midden and overlooks a petroglyph on the rocks below.



Mr. Cliffe spotted the base of this bowl protruding from the bank of a road where a bulldozer had gone through, not far from the False Narrows site which was excavated in 1966/67.

The stone bowl, measuring 7½" wide and almost 4" high, has a centre cavity 4½" x 1-3/8" deep, and is a hefty 9½ lbs. The drawing was made from a colour photograph, courtesy of the Cliffes. The original photo may be seen in the Society's scrapbook.

Hilary Stewart

* * * *

FILMING DIGS - Members of the Simon Fraser Film Workshops will spend the summer filming archaeological digs in British Columbia, in two projects funded by the National Museum, Ottawa, and the National Film Board. Three members will film the Ksan Project during July and August, living in a recreated Indian village on the Skeena River and recording the village efforts to return to a crafts-supported Indian culture. Three other members will travel throughout the province from May through August recording progress at archaeological digs.

* * * *

PRIMITIVE MUSICAL INSTRUMENTS
OF THE
NORTH WEST COAST

by Jack Meek

In mythology and by tradition music was invented by the gods and heroes. All peoples have a mythical culture hero and it is usually attributed to him that music was brought to humans. The Greeks had Pan. The Indians of Eastern America had Hiawatha. And the North West Indians had Raven.

Most ethnomusicologists believe that music started with singing. The song could be related to a hunting or whaling expedition, to express elation or grief, as part of a magic incantation, or to accompany dancers. On the West Coast, almost every phase of Indian life prior to European contact was portrayed in song or dance. This persisted, but to a continually lessening degree, for half a century or more after the first explorers arrived in the late eighteenth century.

The most obvious accompaniment to song is some form of percussion, whether it be handclapping, slapping the thighs, or beating a hollow log. Our triad of melody, rhythm and harmony was not complete in the culture of primitive man. We know not, of course, whether melody or rhythm was developed first, and really it does not matter. Harmony as we know it was unknown to the American Indian in their native music.



The efficacy of magic and influence of the supernatural could be brought about by music. The shaman or medicine man must know the proper incantations, usually accompanied by a drum or rattle. These latter instruments were perfected to a very fine art by Indians of the West Coast, particularly the Kwakiutl, Nootka and Haida.

It is difficult to imagine dance without music--or at least rhythm. Many Indian dances were the property of individuals or family groups and they alone had the right to perform them. West Coast dances are very different from the southern, prairie and eastern Indian dances we see on film, TV and on the stage. I am pleased to note a revival of interest in dances of the Coastal Indians.

When the early explorers were entertained with ritual and ceremonial, they expressed admiration for the colour, sincerity and style. Not all of this included music, but certainly some singing, percussion and dancing were involved.

The Kwakiutl Indians had the reputation for being the most inventive and imaginative people on the Coast. This expressed itself in all forms of art--totem pole carving, dress, housing, ceremonial, and particularly entertainment. Their secret societies performed plays and dramas which rank amongst the greatest in the world of that time. Their staging was ingenious, their costumes awe-inspiring--the impact so real that naive early writers tell us that cannibalism was actually performed!

We are told their sound effects were extremely good, and that they used such instruments as mechanically-blown whistles, bull-roarers, and devices for changing or diffusing the voice. It is a pity some of these great dramas are not known or practised today.

Percussion is all-pervasive

Drums are known in every culture. Indians of the North West Coast preferred the single-headed drum, although a few double-headed drums are known. As with almost every artifact, the Indians decorated their drums with colour and design. All drums of American Indians use a drumstick. As far as we are aware, the hand-beaten drum, such as the tabla of India, is unknown here.

Neither marimbas nor xylophones were used by the British Columbia Indians. No tuned percussive instrument is known.

We know from the early explorers that the drummers performed with great skill. They accompanied the singers. One peculiarity with this combination was that the singers and drummers were not together, but simultaneously maintained different times--polyrhythm in its true sense. This strange--to us--percussive technique involving rhythm within rhythm was also practised by many of the Plains Indians according to Frances Densmore, one of the earliest ethnomusicologists, who recorded on one of the old cylinder phonographs singing and drumming of the Chippewa in 1907.

The ubiquitous tape-recorder--so convenient, light and economical--offers a tremendous technical advantage over the awkward old gramophone recording machines of our grandfathers. Those old machines were powered by hand, and variations in speed would raise or lower pitch, thus defeating a very important element in musical history.

The first actual recording was made on an old Edison gramophone in 1890 by Dr. Walter Fewkes when he was investigating music of the Zuni Indians of south central U.S.A.

Dr. Marius Barbeau of the National Museum was a pioneer in this field in Canada; some of his early records of British Columbia Indian music being made as early as 1915.

A different concept of Melody

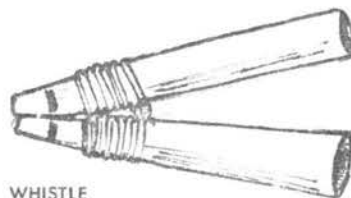
Despite the apparent cacophony of primitive music--in fact, any music which is strange to our ears--it is axiomatic that all music makes sense. In essence, it consists of disciplining the tones according to the aesthetic criteria of a particular culture.

Some of the early explorers of our coast--particularly Capt. Cook--were aware of the not inconsiderable degree of sophistication shown by the Coastal Indians in their musical expressions. However, it remained to the Rev. Galpin, a musical antiquarian of the late 19th century, to make the first detailed analysis of the tone-producing instruments of the Indians, namely: the Coast Salish, Nootka, Kwakiutl, Bella Coola, Tsimshian, Tlingit and Haida. On March 10, 1903, at a meeting of The Musical Association in London, he presented a famous lecture--"The Whistles and Reed Instruments of the American Indians of the North-West Coast".

Canon Galpin's classification of wood-winds into Whistles and Reeds--those with and those without finger-holes; mouth blown and mechanically blown, etc.--is interesting and certainly very helpful in museum work. But not for our purpose here.

Early Whistles

The earliest type of whistle is without finger-holes, is single and stopped end. Most of the instruments I have examined are more or less cleverly made from cedar. This wood is easy to work and was greatly favoured by Coastal Indians for almost everything they used, be it canoe, digging stick, totem pole or mask. Occasionally they used alder--particularly for some of the better masks and instruments.



Most whistles were single, but there are numerous examples of double whistles, and even of triples. Anyone of mechanical mind will admire the dexterity with which most of these instruments are made. You must remember there was no metal until European

contact, except for occasional pieces of worked natural copper. The voicing of most of the whistles I have examined is quite good.

In some European museums there are bone flutes from this area. In the Archaeological Museum at Simon Fraser University there are some half dozen "flageolets", all of which came from the Interior.

As in almost all primitive cultures, the flute--possibly because it was undoubtedly the first musical instrument--was intimately associated with magic. Its sound was the voice of the wood spirit or some totemic personage. During the marvellous plays and initiatory rites of the Coast Indians, the eerie whistle sounding somewhere out in the bush did not so much represent the spirit, but it actually was the material expression of the spirit. And, when the dancer with bear mask or killer whale costume performed, he believed he really was an embodiment of the ancestral bear or killer whale. Thus, a great deal of power was concentrated in the whistle or flute of the performer.

Some of these whistles are mechanically blown, and show ingenious design. Commander Dawson of the mid-19th century described such an instrument used by the Haidas of Queen Charlotte Islands:

"A peculiar and very ingenious speaking doll was obtained at Skidegate. This did not seem to be a mere toy, but was looked upon as a thing of worth, and had previously been used, in all probability, as an impressive mystery."

Dawson described the artifact, and the hollow whistling sound it made. Undoubtedly it was used in ceremonials and mystery plays, where it could be made to sound without being seen--if required.

Advanced Whistles

The next obvious progression is to whistles with finger-holes. There are not many samples of these, and they do not play with even the remotest similarity to our notions of a flute or recorder. In several museums in the United Kingdom there are samples of flutes made from black slate or argillite, but these have obviously been modelled from recorders and are not authentic Indian instruments.

None of these whistles could produce a melody as we understand it. They produced sound. It could be the voice of a spirit, or an accompaniment to percussion or song. When played with singers, the instruments entered and ended at a different time. Even the rhythms of the two groups were usually different--all done with considerable dramatic impact.

The Reeded Woodwinds

The second division of woodwinds is reeds, both single and double. There are double-reed instruments of the lipped form, similar to an oboe or bassoon, and a covered form as the renaissance crumhorn. Some forms use the upper end of the instrument as the reed itself--and are usually made of cedar. This would produce a low rasping sound, which was undoubtedly just the effect intended. A few instruments have reeds inserted into the tube. The oboe-like reeds are delicate and vulnerable, and consequently very few have survived.

Drama instead of Harmony

There was no apparent recognition of our concept of harmony by Coastal Indians. This is characteristic of all people around the Pacific rim. Nevertheless, if one looks deeply into Indian musical practice, we find an ever-expanding degree of sophistication and variety of style. Singing was strict in melodic pattern and rapport with percussion and--for want of a better word--sound effects, were good. Apart from occasional singing



RATTLE

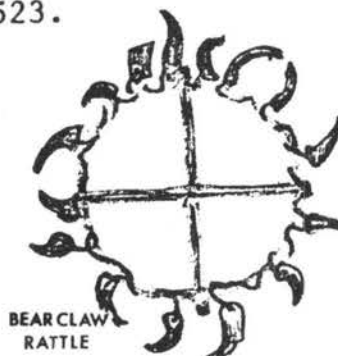
at intervals of an octave, there was no European type of harmony. Ida Halpern observed "A great dramatic impact pervades all their songs. Their taste for timing was quite impeccable; they were great showmen and masters of make-believe, an intrinsic part of their dramatic ceremonies." The same observation in different words was made by the earliest explorers.

The Indian music of the Coast was formalized in that there were composers, instruction of pupils, and rehearsals. It was a very serious breach to make a musical mistake during a ceremony. One can imagine that singing--often in microtones, complicated rhythms within rhythms, and perfect timing by whistles and various

tone-producers--required a great deal of directing ability and sophisticated stagecraft. The artisans who carved the beautiful rattles; the drums, flutes, whistles, and assorted "buzzies" as well as the non-musical but necessary tone-producers, with simple stone, shell and wood tools, were as accomplished in their restricted field as were the great European musical instrument-makers during medieval and renaissance times.

In our own world, the ever-present feeling of cultural progress forces us to believe that older music is not as sophisticated as present-day music. Anyone who has specialized in medieval and renaissance music knows the absurdity of this. And so it is when we compare the music of another culture with our own. Scales are different or more complex, or do not fit any of our pigeon-holes. Instruments were for different purposes, magic was an integral part of most primitive music, and notation in accordance with our own system presented difficulties. Many observers and ethnomusicologists have, however, done a remarkable job of writing Indian music with modifying signs and symbols. Numerous tapes and recordings have been made, both for special and specific studies, and for general release.

The best-known recording company for primitive or exotic music is Folkways. Their catalogue includes recordings of various tribes of North American Indians. Possibly the best one for B. C. Coastal Indians are the two Folkways discs of Ida Halpern, "Indian Music of the Pacific Northwest", FE 4523.



Instruments on Display

There are a number of collections of early musical instruments, the Smithsonian Institute and the Natural History Museum in Washington being amongst the largest.

The Burke Museum of the University of Washington has half a dozen cases displaying drums, beating sticks, rattles, clappers, and various woodwinds of the North West.

In Europe, probably the best for our purposes is the Pitt-Rivers Museum in Oxford. It is a division of the Main Oxford Museum, opened only for a short time daily, and mainly for the use of scholars.

The British Museum has a famous music display, but the primitive musical instruments were recently moved to another museum, where they had not (as at last October) been put on exhibit.

The Museum of Man, national museum in Ottawa, is a source of excellent information on Indian music, though I did not see a specific display of musical instruments on my last visit.

The Royal Ontario Museum has done some excellent work on music by means of posters, slides, film-strips, and an excellent booklet.

The Provincial Museum at Victoria has a large collection in storage, but very little on display. As in any well-run museum the displays are rotated from time to time, and I have no doubt we will be treated to a showing of primitive tone-producers at some future date.

Our own Centennial Museum has an excellent collection of early coastal musical instruments. At the present time (April 1972) there is a very interesting display case on view showing samples of many types of tone-producing instruments, and it is possible in the foreseeable future that interested musicians will demonstrate the presumed technique of performance.

(Mr. Meek, who works with the Indian Affairs Dept., is a former member of the Vancouver Symphony Orchestra, and currently plays with a local group specializing in ancient music.)

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Review

Crooked Beak of Heaven
*Masks and Other Ceremonial Art
of the Northwest Coast*

By Bill Holm

Seattle, University of Washington Press, 1972. \$4.95 (U.S.) 96 p.
bibliography. (Index of Art in the Pacific Northwest, v. 3.)

Bill Holm is already well-known to many through his excellent book on the form of northwest coast Indian art. He is also curator of northwest coast art at the Thomas Burke Memorial Washington State Museum at the University of Washington. Hence, this book, which is in fact an illustrated catalogue of the Gerber collection of masks and other northwest coast art, now housed in the museum and place on display in 1970.

The collection, donated by Mrs. Ann Gerber in 1968, consists of 124 items. About half of these are of Kwakiutl origin, both early and recent, and half of these are masks. The rest of the collection consists of masks, boxes, and objects of wood, horn, bone and argillite from the other northwest coast tribes. Some of these pieces were collected as late as the 1950's; many were loaned to the Vancouver Art Gallery for the "Arts of the Raven" exhibition in 1967.

A brief introduction describing the collection as a whole and its history, is followed by a detailed description and, in most cases but not all, a photograph of each item. The notes include a great deal of information about the uses of objects, particularly in the case of Kwakiutl dance masks, besides giving physical descriptions and origins. The photographs are all black and white and are generally of very high quality, and in some cases very dramatic. One could wish, however, that the two photographs of actual dances using masks had been clearer and greater in number.

Otherwise the catalogue is informative, attractively presented, and the next best thing to seeing the collection itself - or an excellent accompaniment to a visit. The price quoted is for the paperback edition. A hardcover version is available at \$8.95 (U.S.) Other volumes in the series will be worth watching for.

Sharon Russell

ARCHAEOLOGICAL PROJECTS

in B.C., Summer 1972

Bjorn Simonsen, Provincial Archaeologist, who supplied this information, suggests that any of our members wishing to visit these projects should first write the person in charge.

<u>PROJECT</u>	<u>SPONSOR</u>	<u>SUPERVISOR</u>
Musqueam Reserve Salvage Project, Vancouver	First Citizen Fund, Archaeological Survey of Canada	David Archer c/o Archaeology Lab. U.B.C.
Pentlatch Reserve, Courtenay	Not known	Miss Katherine Capes R.R. 1, Courtenay
Simon Fraser University Field School, Bella Coola	S.F.U.	Dr. Roy L. Carlson Dept. of Archaeology S.F.U., Burnaby 2
Libby Pondage Archaeology Salvage, East Kootenay	Archaeological Sites Advisory Board and Arch. Survey of Canada	Mr. Wayne Choquette General Delivery Jaffray, B.C.
Pitt Meadows Salvage, Pitt Meadows	Opportunities for Youth	Mr. D. Crowe-Swords #C - 15611 Columbia St White Rock, B.C.
South Thompson Survey and Salvage, Pritchard	O.F.Y.	Morley Eldridge 925 Douglas Street Kamloops, B. C.
Hesquiaht Harbour, West Coast Vancouver Is.	First Citizen Fund and Indian Affairs Dept.	Mr. J. Haggarty Archaeology Division Provincial Museum Victoria
Fort St. James Excavation and Restoration	National Historic Sites	Mr. Donald Harris 123 Kent St. Ottawa
Prince Rupert Harbour	O.F.Y.	Mr. Richard Inglis General Delivery Prince Rupert, B. C.
Adams Lake - Shuswap, Archaeological Salvage, Chase	Archaeological Survey of Canada	Miss Sharon Johnson General Delivery Chase, B. C.

Archaeological Summer Projects - cont'd

<u>Project</u>	<u>Sponsor</u>	<u>Supervisor</u>
Deep Creek - Salvage, Williams Lake	O.F.Y.	Mr. Ray Kenney Archaeology Dept. University of Calgary
Glenrose Cannery Site, Salvage, Delta	Archaeological Survey of Canada	Mr. Tom Loy 2070 Alma Street Vancouver
Esquimalt Lagoon Salvage	O.F.Y.	Mr. Ernie Oliver c/o Provincial Museum, Victoria
Drynock Slide, Lytton	University of Maine	Dr. David Sanger Dept. of Anthro- pology, University of Maine, Orono, Maine
Chilcotin River, Gang Ranch Area	O.F.Y.	Mr. Paul Sneed, Dept. of Anthro- pology & Sociology, U.B.C., Vancouver

DIGGERS WANTED

An urgent appeal for help has come from William Byrne, Department of Archaeology, University of Calgary, Calgary 44, Alta., who is supervising a salvage project at Suffield, Alberta. We understand no salaries can be offered but free meals and accommodation are supplied. Please contact Mr. Byrne for further information.

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BEADS BANNED

The boutique in the Vancouver Centennial Museum has agreed to stop selling surplus trade beads.

NOW IT'S OFFICIAL

The revamped Archaeological and Historic Sites Protection Act was "proclaimed" in early May. That makes it law.

PROFESSORS REPORT ON B. C.

The Smithsonian Institute has asked two senior Simon Fraser University archaeologists to report on part of their coastal B. C. work.

Professors Roy Carlson and Philip Hobler are to write a chapter on their research at Namu, near Bella Coola (not to mention Nookleekleeklokank) for the handbook on North American Indians.

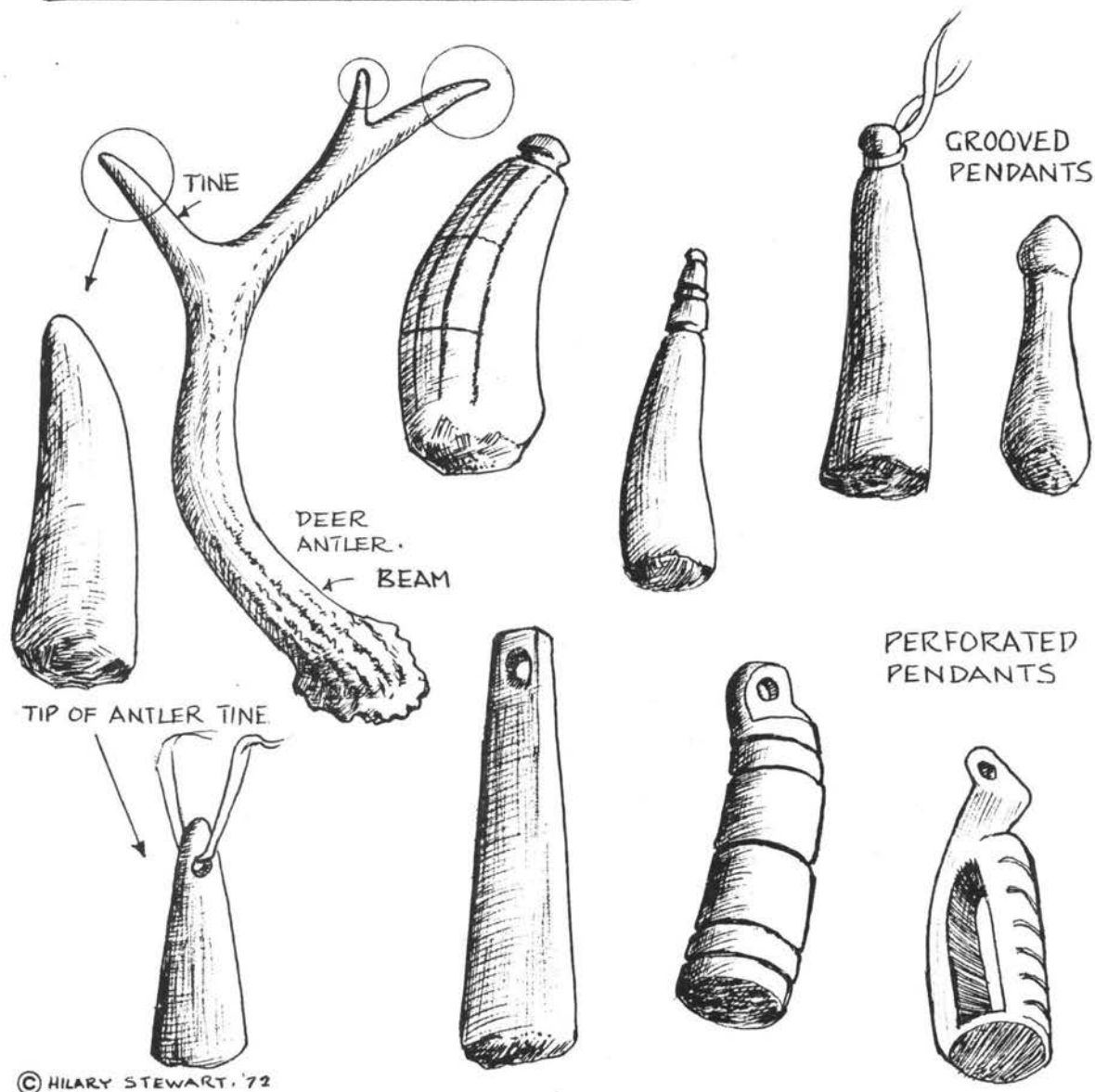
Digging The Past Fast: It was the find of the year. A beautiful Indian petroglyph (early rock carving) at Island View Beach. Archaeology technician at the Museum, **JOHN SENDEY**, was galvanized into action. The municipality of Central Saanich was alerted, and readied a truck load of cement blocks which would be used to protect the petroglyph from wave action and vandalism. Mr. Sendey, puffing slightly, arrived to claim the petroglyph for posterity. He enquired of **DAVE HANCOCK**, on whose beach it had been found. "Oh, yes. A friend of ours carved it two weeks ago," Hancock said. End of scene. Everybody back in their places.... Seems ex-CHAN-TV producer **Hilary Stewart**, now writing a book about artifacts, idly carved that "ancient" example while describing petroglyphs to Hancock! So much for posterity.

The Victorian, 10 May 1972

TRIP TO 'KSAN (Hazelton)

Jointly arranged by the Centre for Continuing Education, U.B.C. and the Centennial Museum this five-day trip leaves Vancouver June 27th, returning July 1st. Professor Wilson Duff, Dept. of Anthropology, U.B.C., Mrs. Joy Inglis, Centennial Museum, and Mrs. Polly Sargent, Director of 'Ksan will be in charge. Fee of \$160.00 includes bus, ferry and plane transportation, double accommodation on ferry and in hotels, tours of 'Ksan and other Indian villages, lectures en route but not meals. Travel will be by bus and B. C. Ferries to 'Ksan, returning via CP Air from Terrace to Vancouver. For further information please phone Centre for Continuing Education at 228-2181.

ANTLER TINE TIP PENDANTS



© HILARY STEWART, '72

The Indian's use of antler as a raw material for making tools and implements was widespread, particularly along the coast where many such artifacts have been found in shell middens.

The massive wapiti antlers were frequently used, as well as deer. In making, say, a wedge (see The Midden, Vol. 3, No. 5, Dec. '71) the tip of the tine would have been chopped off as waste material, except that Indian people were rarely wasteful. So, instead, it was kept and put to a decorative purpose, and with the addition of a perforation or a groove at the top, it became a pendant. Some antler tine tips were modified and further embellished, while others kept their simple tapering shape. Besides being a neck ornament, many of the pendants hung from clothing or were some part of a shaman's paraphernalia or objects of dance and ritual.

(All pendants illustrated are in the collection of the Centennial Museum, Vancouver.)